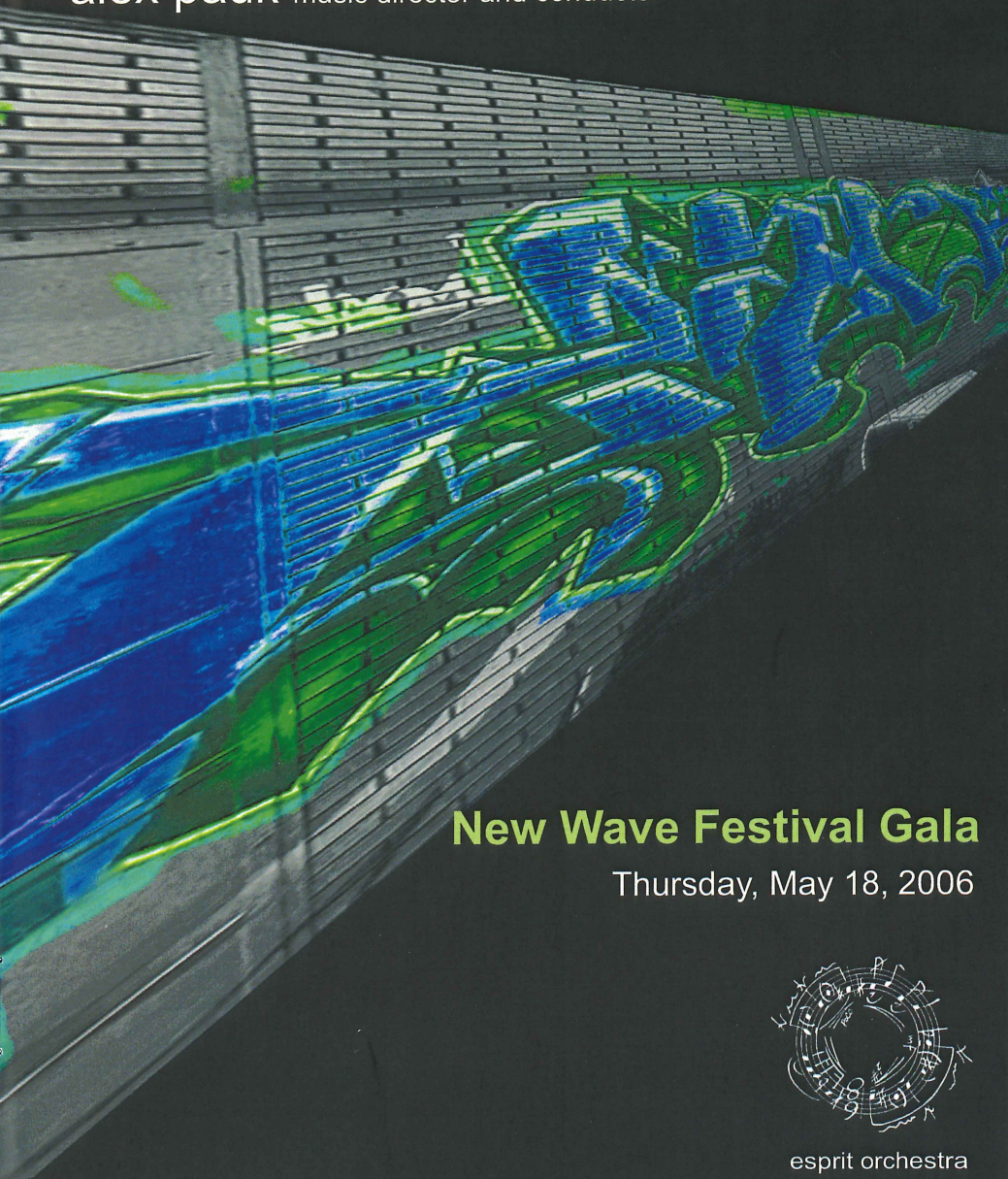


ESPRIT ORCHESTRA

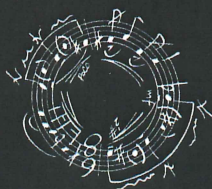
05/06 SEASON

alex pauk music director and conductor



New Wave Festival Gala

Thursday, May 18, 2006



esprit orchestra

explore
THE NEW CENTURY

Jane Mallett Theatre, St. Lawrence Centre for the Arts

Esprit Orchestra Thursday May 18th, 2006
Alex Pauk Music Director & Conductor

Flute

Douglas Stewart

Flute/Piccolo

Christine Little

Oboe

Lesley Young

Karen Rotenberg

(also English Horn)

Clarinet

Max Christie

Richard Thomson

(also bass clarinet)

Bassoon

Gerald Robinson

William Cannaway

(also contra bassoon)

Horn

Garry Pattison

Vincent Barbee

Piano

Lydia Wong

Trumpet

Robert Venables

Raymond Tizzard

Trombone

Robert Ferguson

Bass Trombone

Herbert Poole

Tuba

Scott Irvine

Harp

Sanya Eng

Percussion

Blair McKay

Mark Duggan

Trevor Tureski

Violin 1

Fujiko Imajishi

Concertmaster

Corey Gemmell

Stephanie Soltice

Anne Armstrong

Jayne Maddison

Violin 2

Nicole Zarry

Dominique Laplante

James Aylesworth

Michael Sproule

Hiroko Kagawa

Viola

Beverley Spotton

Katharine Rapoport

Rhyll Peel

Cello

Paul Widner

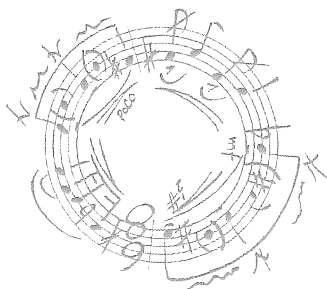
Elaine Thompson

Marianne Pack

Bass

Tom Hazlitt

Robert Speer





esprit orchestra

Alex Pauk, Music Director & Conductor

Thursday May 18th, 2006

Jane Mallet Theatre, St. Lawrence Centre for the Arts

8:00 p.m. CONCERT

7:15 p.m. pre-concert composers talk

Ryan Scott - Marimba

Wallace Halladay - Saxophones

Scott St. John - Violin

PROGRAMME

Sublimations

André Ristic

Babbitt (for saxophone(s) and orchestra)*

Scott Good

INTERMISSION

Violinissimo

José Evangelista

Concerto for Marimba & Orchestra*

Erik Ross

* World Premiere

This concert will be broadcast by *Two New Hours* on **CBC Radio Two (94.1)** Canada's National new music program with host **Larry Lake** on June 4th as a part of National Network Spotlight. Esprit's Premieres (March 23rd concert) will be broadcasted on May 28th.



ESPRIT
ORCHESTRA

06/07 SEASON

Concert 1

Thursday, June 1, 2006

Xenakis by Esprit

SoundaXis opening concert

Jonchafes

Hommage à Vasarely

Imaginary Opera

Iannis Xenakis

John Rea

Alexina Louie

8 pm concert

7:15 pm pre-concert "Composers in Dialogue"

Jane Mallett Theatre, St. Lawrence Centre for the Arts
27 Front Street East

Dates to mark in your calendar

Esprit Orchestra 2006-07 Season

Sunday, October 22, 2006

Sunday, November 26, 2006

Sunday, February 11, 2007

Sunday, May 13, 2007

explore
THE NEW CENTURY

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ALEX PAUK

MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours (including Calgary Winter Olympics Arts Festival 1988, Western Canadian Tour 1998, and Montréal/Nouvelles Musiques Festival 2005) and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble (some including electroacoustic sound), the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment (images of nature and the Cosmos) and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra* (Erica Goodman harp), *Concerto for Two Pianos and Orchestra* (Duo Turgeon pianos) and *Flute Quintet* (Robert Aitken flute with Cuarteto Latinoamericano). Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

GUEST ARTISTS

Ryan Scott, percussion

Ryan Scott is an acclaimed marimba and multi-percussion soloist who has performed extensively in North America, Europe, Japan, Indonesia and Africa. He also plays with the Canadian Opera Company, the Esprit Orchestra, the National Ballet of Canada Orchestra, the Toronto Symphony Orchestra, the Composer's Orchestra, New Music Concerts, the Bob Becker Ensemble, Soundstreams, Ensemble Noir, ArpaTambora and is a member of the Evergreen Club Contemporary Gamelan. He has collaborated numerous times with violist Rivka Golani, and has been a guest artist several times with NEXUS. Mr. Scott is currently writing a series of works for the Marimba, the first of which was premiered recently by the composer on CBC Radio's Two New Hours.

Mr. Scott received a Bachelors and Masters degree in music from the University of Toronto where he studied with Russel Hartenberger and Robert Engleman. Mr. Scott performs exclusively on Marimba One and uses Zildjian cymbals.

Highlights of this season include the Canadian premiere of *You Are (Variations)* by Steve Reich in October,,,,, and a world premiere of *Marimba Concerto* by Erik Ross with Esprit Orchestra in May.

Wallace Halladay, saxophone

Hailed as "one of Canada's leading performers of contemporary music," saxophonist Wallace Halladay has premiered numerous works for his instrument. Having begun his studies in his native Toronto, he holds a Bachelor's degree with Honours from the University of Toronto Faculty of Music in Performance and Composition, and a Master's degree from New England Conservatory of Music. A scholarship student, he also received consecutive Chalmers awards from the Ontario Arts Council. With a grant from the Canada Council for the Arts, he completed post-graduate studies in the Netherlands at the Conservatorium van Amsterdam with internationally renowned saxophonist, Arno Bornkamp.

Orchestral experiences include regular performances with the Toronto Symphony Orchestra; he has also performed with the Boston Symphony Orchestra, and as a fellow of the Tanglewood Music Centre. Wallace has performed in Canada, the United States, Europe and Asia, with broadcasts on CBC, WGBH (Boston) and Radio Nederland. He has performed the concerti of Ibert, Husa, Colgrass, Scelsi and Donatoni, and worked with Kagel on the North American premiere of his concerto for baritone saxophone and choir, *Burleske*, presented at the Glenn Gould Studio. He recently recorded the two saxophone *Sequenzas* of Luciano Berio for NAXOS Records. He has been presented by and performed with new music groups across the country, including Kumquat, New Music Concerts, Sound Symposium, CCMW, Earshot!, and Toca Loca. Wallace was the Artistic Director of the Scelsi Centenary Project (2005) and the Franco Donatoni Project (2006).

Wallace is a scholarship doctoral student at the Eastman School of Music in Rochester, NY with a grant from the Canada Council. In 2004-05 he was visiting Lecturer in Music Theory and professor of saxophone at Memorial University in St. John's. He presently teaches saxophone at the Universities of Toronto and Rochester.

Scott St. John, violin

Scott St. John captures the attention of the musical world through his riveting and virtuosic performances on violin, and viola. This charismatic artist has been praised for his "electric" performances and recitals "brimming with extroverted spirit," still, his exciting talents always serve the music. As the *Pittsburgh Press* has noted, "he is a musician of impeccable taste and natural instincts. He lets the music do the talking." New recognition for his skill and insight came in spring 2003, when he was awarded a prestigious Avery Fisher Career Grant. Scott holds a full-time position at the Faculty of Music, University of Toronto, where he is also Co-Head of the String department and Coordinator of String Chamber Music. Scott will be joining the St. Lawrence String Quartet as their new violinist in September 2006.

In past seasons, St. John has appeared as soloist with the Toronto Symphony, Montreal Symphony, Utah Symphony and Calgary Philharmonic. St. John appeared on violin and viola with Keith Lockhart and the Cincinnati Chamber Orchestra and was immediately invited to make his debut with Lockhart and the Boston Pops. Abroad, St. John has appeared with the Bavarian Radio Orchestra, Flemish Radio Orchestra, Lisbon's Gulbenkian Orchestra, the Franz Liszt Chamber Orchestra, New Zealand Chamber Orchestra, the Royal Philharmonic in London and the Hamburg Sinfonia. He made his debut in Japan, performing with the late Alexander Schneider, and in recitals in Osaka and Hiroshima. He recently performed and taught at the Busan Int'l Chamber Music Festival in Korea.

While still a student at the Curtis Institute in Philadelphia, St. John made his critically acclaimed New York recital debut at Carnegie Hall, thanks to the generosity and support of mentors Alexander Schneider and Felix Galimir. Shortly thereafter he won the Young Concert Artists Award; they presented him at the 92nd Street Y in NYC and the Kennedy Center in Washington DC. In recent seasons, Scott has performed in recital on Ravinia's Rising Stars Series, at Spivey Hall(GA), as well as in Boston's Gardner Museum, Pepperdine University(CA), the University of California at Davis, DC's Freer Gallery, the La Jolla Chamber Music Society, the Tilles Center(NY) and Ruth Eckerd Hall(FL). His recital for the University of Wyoming, part of a statewide tour, was featured on NPR's "Performance Today". He has also been featured on A&E's "Breakfast with the Arts".

An avid chamber musician, St. John frequently performs with the Chamber Music Society of Lincoln Center (NY), Da Camera of Houston, on nationwide Musicians from Marlboro tours, and at the Seattle, Spoleto, and Vancouver music festivals. European festival engagements include France's Evian Music Festival, Germany's Schloss Moritzburg Chamber Music Festival, and the Spoleto Festival in Italy. Interested in creative programming, Scott served as Founder and Artistic Director of Millennium, a contemporary music ensemble for top young chamber musicians, from 1994-97, and in 1998 his "Chamber Music Company" launched a new series that included world premieres and multi-media collaborations in New York City's Merkin Hall.

Scott St. John's recordings can be heard on Marquis Classics, NAXOS, CRI, and Ancalagon Records. His newest release, "Salon Parisien" is on CBC records. A project to record the Brahms Sonatas for violin and viola is forthcoming.

Born in London, Ontario, St. John began his violin studies at age three with Richard Lawrence and subsequently worked with Gerard Jarry in Paris and David Cerone of the Cleveland Institute of Music. He studied viola with Ralph Aldrich of the University of Western Ontario and Robert Vernon, principal viola of the Cleveland Orchestra. In 1990, St. John graduated from the Curtis Institute of Music where he studied violin with Arnold Steinhardt, and chamber music with Felix Galimir.

ANDRÉ RISTIC

COMPOSER

A. Ristic was born in Quebec City in 1972, and studied music at the local Conservatoire until he moved to Montreal in 1992. He completed his piano studies under Anisia Campos, and later studied composition under Michel Gonneville.

Taking strong advice from Gilles Tremblay - "a Creator should Create" he discovered quite soon that playing the classical repertoire on the piano was not going to allow any kind of artistic behavior, A.R. got involved in the performance of recent works, eventually giving a lot of first performances; composing was always a part of the work, but this was further stimulated by the contact with so many new works.

Up to now, there have been two principal groups of works in his catalogue: years 1993-2001 were spent composing a lot of chamber music works of the "post-something" kind, since 2002 the pieces gradually experiment various levels of pitch freedom (performers choose the pitches, the rest of the music being written out as usual).



SCOTT GOOD

COMPOSER

Mr. Good studied at the the University of Toronto (Mmus, Dmus in composition, 2005) and at the Eastman School of Music (BMus in composition and performance, 1995). His teachers have included Samuel Adler, Gary Kulesha, Christos Hatzis, Ka Nin Chan, Joseph Schwantner, as well as trombonists John Marcellus and Alain Trudel.

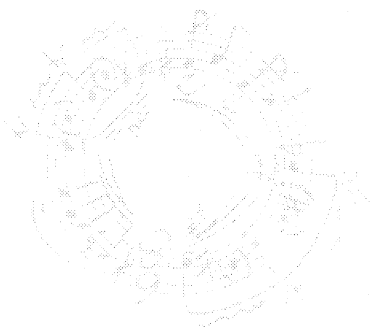
He has received numerous awards for his music, including the Howard Hanson Prize (1995) and First Prize at the Winnipeg New Music Festival Composers Competition (1996); more recently, he has received the John Weinzwieg Prize (1999) and three prizes in the SOCAN Competition for Young Composers (2000-01).

He has also participated in many music festivals, including two summers at the Banff center for the performing arts, the Heidelberg festival, the Festival of the Sound, and the Scotia Festival.

He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, the National Ballet Orchestra, Esprit, and Orchestra London among others. He has also appeared with New Music Concerts, Dancemakers, and Patria projects.

Scott has composed music for a variety of ensembles including the Winnipeg Symphony Orchestra, the Hannaford Street Silver Band, the Esprit Orchestra, baroque ensemble I Furiosi, the North Toronto Collegiate Institute Symphonic Band, the Onyx wind quintet, the Trillium Brass Quintet, Belladonna, as well as soloists Dale Sorensen, and John Farah.

Scott also performs with such diverse ensembles as the Ugly Bug Band, the Human Remains, the Woodchoppers Association, Kanaka, the Lollipop People, and GUH. He is also a founder and artistic director of Earshot concerts, and organization devoted to the performance of contemporary concert music.



JOSÉ EVANGELISTA

COMPOSER

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista was born in Valencia (Spain) in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montreal in 1970, he studied composition with André Prévost and Bruce Mather. Since 1979 he is a professor at the University of Montreal where he created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several awards and numerous commissions, among others, from *Itinéraire* (Paris), the Kronos Quartet, the *Groupe vocal de France*, the SMCQ and the CBC. His works have been performed in Canada, the U.S., Europe, Asia and Australia by groups such as *Ensemble Modern* (Frankfurt), the *Nieuw Ensemble* (Amsterdam), Music Projects (London), the *Orchestre philharmonique de Radio-France*, the Montreal Symphony Orchestra, *I Musici de Montréal*, Esprit Orchestra and the *Nouvel Ensemble Moderne* (Montreal). Between 1993 and 1995 he has been composer in residence with the Montreal Symphony Orchestra. He has premiered two operas: *Exercices de conversation* (Lyon 2000, libretto by E. Ionesco) and *Manuscrit trouvé à Saragosse* (Montreal 2001, libretto by A. Nouss after J. Potocki).



ERIK ROSS

COMPOSER

Erik Ross composes for all media. His portfolio includes several solo, chamber, vocal, and orchestral works, and he has written for productions of theatre, film, and dance. He has had performances of his works in Canada, the United States, Mexico, England, Japan, and Australia. He holds a Doctor of Music degree from the University of Toronto and is an active educator. He also takes great enjoyment in performing piano repertoire, particularly that of his peers. He has received numerous awards, fellowships and scholarships, and has received commission and travel funding from the Canada Council, the Ontario Arts Council, the Toronto Arts Council, and the Laidlaw Foundation.

Dr. Ross wrote an operetta for Tapestry New Opera Works' production at the 2002 Opera America Conference. His Concerto for Oboe and Orchestra was premiered by Joseph Salvalaggio and the Memphis Symphony in January 2003, and was performed again at the 2004 International Double Reed Society Conference in Melbourne, Australia by Diana Doherty, under the direction of Nicholas Daniel. He has written works for artists such as Norine Burgess and Stephen Ralls of the Aldeburgh Connection, Scott Belluz and Carla Huhtanen, Wallace Halladay, Sarah Jeffrey and Gabriel Radford, the Lee-Bard and Lee-Villanueva Duos, and the Gryphon Trio. Upcoming projects include a double-choir piece for the Canadian Chamber Choir, as well as chamber and vocal works for ArpaTambora, the Caliban Quartet, and Toca Loca. Visit: www.erikross.com



SUBLIMATIONS

ANDRÉ RISTIC

This work was composed for Esprit in 2004. This was the first piece of music I was able to compose after a very long (for me) period of silence - 5-6 months - that followed my father's death. It is the first of a series of rather negative, cauchemardesque compositions and contains a lot of self-therapy through the evacuation of an awful lot of musical material. The piece has two main sections, separated by a very slow (almost static) part; these two parts, as well as the sub-sections (phrases, groups of phrases, groups of groups of phrases) all display the behavior of sublimating material (sudden transformation from solid to gas, without the usual mid-point of the liquid phase). This is the way I found I could get rid of all those bad thoughts I had: spending a lot of time with each of those, until I could find a way to suddenly "evaporate" them and get permanently rid of them. Apart from a few bars in the beginning, Sublimations is entirely written without the usual pitch information, which means the orchestra musicians interpret graphically the score, giving preference to rhythms, dynamics, and all the other details.

The result is something of a vague harmonic structure, giving the impression of blur, perhaps not much different from the effects of alcohol.

This music, as well as all of my other compositions, offers an alternative to day-to-day life: if you were to display the violence of certain parts of it on the streets, you would certainly be arrested. I hope the listener can feel as light as I do after the music ends, and go back to the disappointing reality with a bit more energy, knowing every music gives us a moment to escape from it and access something "more".

- composer's note

BABBITT (for saxophone(s) and orchestra)
SCOTT GOOD

"His name was George F. Babbitt. He was forty-six years old now, in April, 1920, and he made nothing in particular, neither butter nor shoes nor poetry, but he was nimble in the calling of selling houses for more than people could afford to pay. His large head was pink, his brown hair thin and dry. His face was babyish in slumber, despite his wrinkles and the red spectacle-dents on the slopes of his nose. He was not fat but he was exceedingly well fed; his cheeks were pads, and the unroughened hand which lay helpless upon the khaki-colored blanket was slightly puffy. He seemed prosperous, extremely married and unromantic; and altogether unromantic appeared this sleeping-porch, which looked on one sizable elm, two respectable grass-plots, a cement driveway, and a corrugated iron garage. Yet Babbitt was again dreaming of the fairy child, a dream more romantic than scarlet pagodas by a silver sea." -from Sinclair Lewis' novel "Babbitt", 1922 Babbitt (the music that is) is a reflection of G.F. Babbitt the character, rather than attempting to relate the narrative of the book. I find his character to be quite interesting, in that although he is a shallow conformist, whose self worth is always related to the status quo, he still feels genuine emotions of love, passion, loneliness, and despair. I would like to thank Alex Pauk for allowing me the opportunity to compose this new work, Wallace Halladay for his time and talent (and agreeing to perform on 4 saxophones!), and to the Ontario Arts Council for financial support.

- composer's note



VIOLINISSIMO

JOSÉ EVANGELISTA

Violinissimo is a concerto for violin and orchestra commissioned by the Valencia Music Institute for the Orchestra of Valencia. It was written in 1992/93 and premiered on May 1993. As in other works of mine the piece is exclusively based on melody: the soloist carries the principal melodic line which is commented, transformed and echoed by the orchestra. Even chords are derived from the melody. Stylistically, the piece belongs to the concertante tradition although it is closer to the classical concept. It consists of three movements: Acrobatic, Meditation and Vertiginoso. Acrobatic is based on an irregular and jumpy line which contains many leaps. Meditation presents a slow melody on the violin accompanied by heavy chords that suggest gong sounds. On Vertiginoso, the rhythmic character predominates. It is a succession of fast sections leading to an increase of melodic tension.

- composer's note



CONCERTO FOR MARIMBA AND ORCHESTRA

ERIK ROSS

This Marimba Concerto is in three connected movements with medium, slow and fast tempos respectively, and it has a duration of approximately 20 minutes. Harmonic, rhythmic and pitch materials are related throughout the piece, but are treated in different manners in each movement. The first movement shifts very quickly through different textures and uses a diverse array of sounds and colours. Movement two contains a pad of muted brass and strings where elongated melodies are contrasted with faster arpeggiated material in the marimba and harp. Movement three uses primarily fast sixteenth-note/sextuplet material and contains a large amount of call and response between the marimba and the orchestra. There is also a reprise of the first movement between the second and third movements, as well as a reprise of the second movement just before the last drive to the finish.

Thank you to the Ontario Arts Council who paid for this commission, as well as the Toronto Arts Council for an overlapping subsistence grant that covered part of this piece and one in the future. Thank you also to the Esprit Orchestra for commissioning this piece, and to Ryan Scott for all of his invaluable critiques and suggestions throughout the past year.

- composer's note





esprit orchestra

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Mayumi Kumagai

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Esprit Orchestra gratefully acknowledges the generous support of the George Cedric Metcalf Charitable Foundation towards our community outreach programs. The Strategic Initiatives Program is instrumental in enhancing Esprit's audience development and awareness.

Audience Awareness Program is a grassroots initiative that takes Esprit out of the concert hall to perform before targeted new audiences throughout the Greater Toronto Area (free-of-charge) in alternative public spaces. Some repertoire is drawn from Esprit's regular programming in order to make audiences aware of the appeal that Esprit's concerts hold and to drive traffic to concerts. Some repertoire will be separate from concert programmes and will be designed to educate and entice people to have an interest in what Esprit does. *Audience Awareness Program* is a new, community-oriented stream of activity as important as, parallel to and supportive of, our main concert series. It entails a three-year strategy to revitalize, expand and increase the profile of Esprit outreach activities at a variety of cultural and educational levels.

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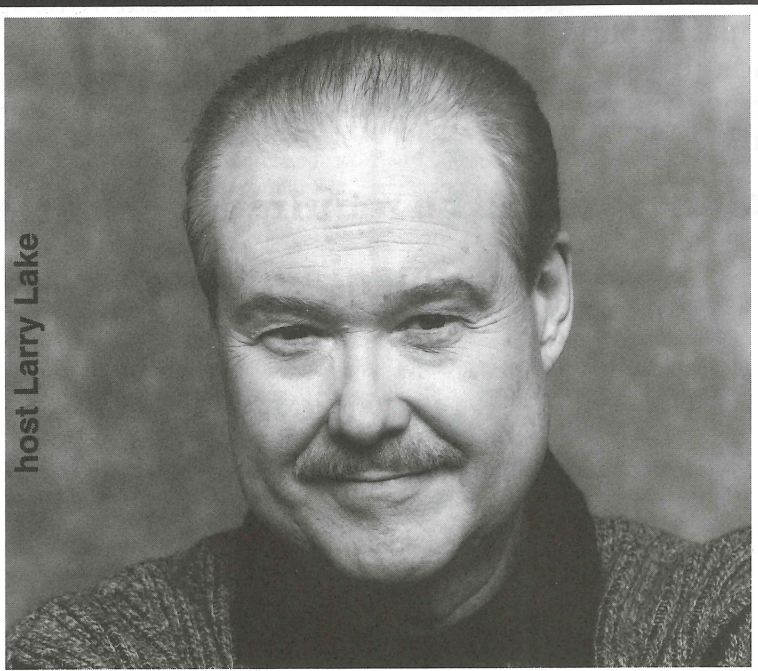
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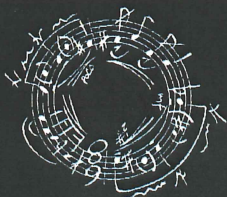
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